



PERMAJET THE INKJET PAPER SPECIALISTS - PROUD SPONSORS OF THE PAGB e-news

e-news

from the Photographic Alliance of Great Britain



The Beautiful Game by Mike Taylor

European print giant CEWE has just launched its Photo Award - the world's largest photography competition. Last year, my picture *The Beautiful Game* scooped top prize in the Street Photography category, making me the UK's first ever finalist in this amazing contest.

The company flew myself and my wife to Prague for the awards dinner which was a truly glittering evening and a chance to meet some awesome photographers. And they treated us to a tour of their high tech print facility - a huge, spotlessly clean space where the print magic happens.

The standard of work submitted across the ten categories is always high, but the CEWE Photo Award really is a very accessible competition - a photography contest for the rest of us.

For a start it's free to enter, the uploader is so simple to use and (unlike lots of entry portals) only has a *minimum* size/quality restriction - so even a techno-idiot like me could manage to upload an image that won. Add to this that each picture uploaded generates a donation to charity and there really is no reason not to enter all of your very best pictures sitting on your phone or computer.

Oh and there are 250,000 Euros worth of prizes to be won.

[The theme is "Our World Is Beautiful". What are you waiting for?](#)



Join the world's largest free photography competition!

The CEWE Photo Award is looking for your photos. See try photos gaining awards CEWE, you can submit up to 100 photos and you could win a share of €250,000 in prizes. So whether it's a professional photo or a smartphone masterpiece, we invite you to share your most beautiful photos.

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|  <p>Exposure has different categories. No matter what kind of photography you're into, there's a category for you to enter.</p> |  <p>Amazing prizes to be won. There's over €250,000 worth of prizes to be won. You can win a smartphone, even if you don't own one. Or you can win a professional camera, a trip, or even a holiday to a beautiful location.</p> |  <p>Recognized by the World. CEWE is proud to have the Photographic Alliance of Great Britain as partner of this great competition.</p> |
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How to submit your photos
Enter your photos in the CEWE Photo Award for free in 3 simple steps:

- 1 Register.** Create an account through the CEWE Photo Award Portal to view other submissions and to keep track of your account details.
- 2 Upload your photos.** Upload your very best photos online to be submitted. You can submit up to 100 photos.
- 3 And watch what you win!** Keep it real. May CEWE be submitting prizes to you. Don't forget to check any new photos you have before the competition closes.

To enter www.cewe.com/uk/submit-photos-to-cewe

Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIPF HonPAGB HonSPF. e-news@thepagb.org.uk

JUDITH PARRY DPAGB EFIAP HonPAGB



It is with real sadness that we have to announce the passing of Judith Parry a few days ago. There will be a full appreciation of her life in a later issue of e-news but most of you are already aware of her dedication to Smethwick P.S., the Midland Counties and the PAGB. She will be sorely missed.

Our best wishes go to her husband, Roger, and to their daughter, Diane.

We have received this note from Roger.

“As both Judith’s and our small families wishes we will not be having a standard funeral. Instead, we will be holding a celebration of Judith’s Life at Smethwick Clubrooms on Saturday 11th July where an exhibition of her prints will be on display.

We will be providing a full buffet at the event so please could you e-mail me if it is your intention to attend so that we can ensure that there is sufficient food and drink available ***Roger Parry”***

There is no doubt that this event will be very well attended but, if you knew Judith well and wish to attend, please let Roger know as soon as possible.



A small, but perfectly form, crowd attended the opening of the NINTH MASTERS OF PRINT In the Wilkinson Cameras store in Carlisle. We were welcomed by the store manager, Joe, and our unique badge was presented to Margaret Elliot and Peter Stevens who were unable to attend the initial opening in St Martins in the Bull Ring, Birmingham.

Photographic Alliance of Great Britain

MASTERS OF PRINT

Sponsored by CEWE and Online Paper

**Bedwelty House, Morgan St, Tredegar NP22 3XN
OPENING 1 August 2026. Closing 30 August**

**The Old School House, Churchbridge, Oldbury B69 2AS
OPENING Saturday 5 September. Closing 30 September**

**Edinburgh Photographic Society, 68 Great King Street
OPENING Saturday 10 October. Closing 31 October**

This fabulous **MASTERS OF PRINT** moves on to Wales where it will run through August. Club members in both the Welsh Federations and in neighboring Federations should watch out for details of the opening on the [NWPA](#) and [WPF](#) websites

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AWARDS FOR PHOTOGRAPHIC MERIT

The next Adjudication hosted by the EAF in Colchester, 28/29 November 2026, is now fully subscribed but please continue to apply as there are often cancellations.

The Adjudicators

Anne Greiner MPAGB. SPF
Tillman Kleinhans DPAGB. L&CPU
Ralph Duckett MPAGB. MCPF
Jane Lines MPAGB. L&CPU
Roy Essery MPAGB. EAF
Mike Sharples MPAGB. MCPF

The next Adjudication, 24/25 April 2027, will be hosted by the L&CPU. Venue tba.



Henleaze, Stoke Bishop & Westbury-on-Trym

Arts Trail

6-7 JUNE 2026

SAVE THE DATE



Lots to see including work like this by Derwood Pamphilon



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I don't spend too much time watching youtube videos, but this one is a great explanation of the value and possible pitfalls of using high ISO

ISO 6400 Feels Dangerous Until You Learn This

<https://www.youtube.com/watch?v=DiQJYyJ2DWA>

You are cordially invited to apply for an Adjudication for a PAGB

[Award for Photographic Merit in Audio Visual](#)

CPAGB/AV, DPAGB/AV or MPAGB/AV to be held online on


Sunday 20 September 2026.

Apply, via your Federation Awards Officer to, Daphne Hanson, the Awards for Photographic Merit Secretary at

hanson16@virginmedia.com.

[\(See APM Leaflet 4\)](#)

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www.fotofest.co.uk
Image: Jack Lodge

I received this e-mail recently to a service which some of you may find useful.

Hon Editor: Rod Wheelans MPAGB MFIAP FRPS FIPF HonPAGB HonSPF.

NB, Opinions expressed in e-news are not necessarily the opinions of The Photographic Alliance of Great Britain and neither the Editor nor the PAGB accepts any liability for any content. Any mention of products or services in e-news does not constitute an endorsement or approval of those items

"I'm Zied Mnif, a photographer based in Luxembourg. I've read the published rules of 23 major competitions (World Press Photo through Sony to PX3), and the editing line now splits four incompatible ways — the same processed image is legal at one competition and a disqualification at the next. Club photographers entering nationals and internationals hit this constantly: stacking, HDR and cleanup are routine craft at some and instant rejections at others.

I built a free tool that reads those rules against a photographer's own image and says which competitions it's actually eligible for, with the reasoning: winphoto.io. No signup for the basic check. If useful, ready-to-run item text of any length is yours — or ignore this entirely, no follow-up either way.

With respect for what e-news does for the club world, Zied Mnif winphoto.io"

Are we in danger of losing variety? Joe Knight DPAGB

I attended the Awards for Photographic Merit at Dalston in April and while it was fantastic to see all the wonderful photographs submitted for judging I was surprised at how many were of wildlife. My first passion is wildlife photography so I'm not knocking those who love taking picture of birds, insects & animals but I admit I was taken aback at the lack of images from other genres.

I was chatting to a photographer recently who asked why some genres of photography such as conceptual, documentary, photojournalism (sport aside) and non-creative still life are barely seen in the camera club world. I didn't have an answer, other than recounting my own experience as a beginner photographer whose creative images routinely bombed in competitions to the point where I became very demoralized and nearly gave up photography altogether. I certainly wasn't encouraged to be a creative photographer, put it that way.



Having done a little judging I know how difficult it can be, but it is often baffling trying to work out why a photo has not scored well, particularly when no reason is given. Why did this still life, titled 'Gravity' and a record shot not a composite, do badly in virtually every camera club competition it's been entered into despite no judge ever being able to find fault with it? I wish I knew, because if a judge could offer constructive critique, I could improve it and learn from the experience. It's even more baffling when it was awarded in the International Photography Awards.

I do admit, however, to having long held gripes about the judging of conceptual pictures. It is rare judges find anything wrong with one of my composite images, yet despite telling a strong story and being technically excellent they routinely score below images of a Mountain Hare or a Brown Bear. They are also subjected to odd scrutiny.

Take the conceptual image below, for example, titled 'Lies'. Two different judges have commented that "there is a gap in the top right corner so the photographer has filled it with birds" but is this assumption accurate? Or could it be that the birds are representative of people who abandon ('take flight from') the victim of a smear campaign of lies? The truth is that unless we're psychic we can't know why the photographer included the birds.

If we do make assumptions, we must make the same assumptions about all other genres of photography otherwise it's two-tier judging. Do we assume in a wildlife photo, for example, that a Kestrel has been lured to a moss covered branch by a mouse nailed to it when we have no idea if this assumption is correct or not? Even if is correct, do we mark the image down for baiting the bird in the same way that this image was potentially marked down for placing perceived unnecessary birds in it?

How can we encourage people to take photographs of a wide variety of subjects? One way is to introduce Set Subjects to our competitions which forces photographers to take images they might otherwise not. Entering a competition with the set subject of 'a composite image' is where I discovered my passion for creative fine art.

But we must also ensure that judges know how to effectively and fairly judge different genres of photography. When images featuring documentary, conceptual or still life routinely score badly it can put people off taking them. As one photographer said to me "why go to the effort of making a creative image when a bird on a stick, so long as it's sharp, will beat it every time?"

At the APM in Dalston the MPAGB was awarded to Richard Omeara, most of whose images were creative. The audience were delighted, laughing at his entertaining, different and technically brilliant pictures which were a joy to see. It certainly gave me hope that less popular genres of photography can still be successful and I hope to see a wide variety of genres of photographs both attempted and succeeding in the future.



(You can view the successful entries images on the [PAGB Website](#))



Joe makes some very valid observations in her article on the previous page and it is true that there was very little conceptual or “creative” work on display at this particular Adjudication. Whilst this has not always been the case it has been noticeable in the last decade how popular Nature has become and, in fact around half of the images presented at our Adjudications is now of that genre. I brief that there is no Nature category and all images should be judged on their pictorial content and presentation but perhaps Adjudicators have not always responded. *Rod HonEd*

However not all judges will react in the way that Jo has experienced and many are working hard to broaden the fairly narrow scope of camera club photography. Indeed I would point to the PAGB MASTERS OF PRINT which specifically declares its interest in recognising the value of different genre of photographic prints. I would also draw your attention to the Dare to be Different images which have featured frequently in e-news, including special issues [359 extra](#) and [364 extra](#). Visit the e-news website and type Dare to be Different into the search box and you will find numerous illustrated articles, including obviously many of Joe’s creative images.



IRISH PHOTOGRAPHIC FEDERATION DISTINCTIONS

I was fortunate to be able to attend the most recent assessment for the IPF Distinctions at LIPF, AIPF and FIPF, especially as I had not been able to attend my own assessment some years ago. An efficiently run and highly enjoyable event. *Rod Wheelans FIPF*

IPF distinctions are **standards-based photographic assessments**, similar to the currently suspended RPS Distinctions and are internationally available. They are designed to recognise a photographer’s level of technical competence, development, and achievement against clearly defined criteria.

Applicants submit a body of work which is assessed by an experienced panel of photographers. Work is assessed **against an agreed standard for the distinction level applied for**, not against the work of other applicants.

The Irish Photographic Federation (IPF) currently assesses:

- **Print panels**, which are presented and assessed live, and
- **Audio Visual (AV) panels**, which are assessed through a separate, non-live process.

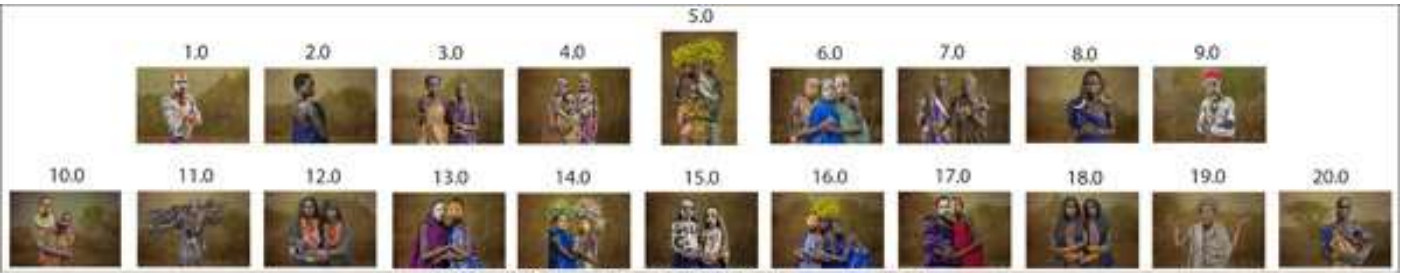
IPF distinctions are intended to support learning, reflection, and photographic growth at all stages of a photographer’s journey.

Print distinctions

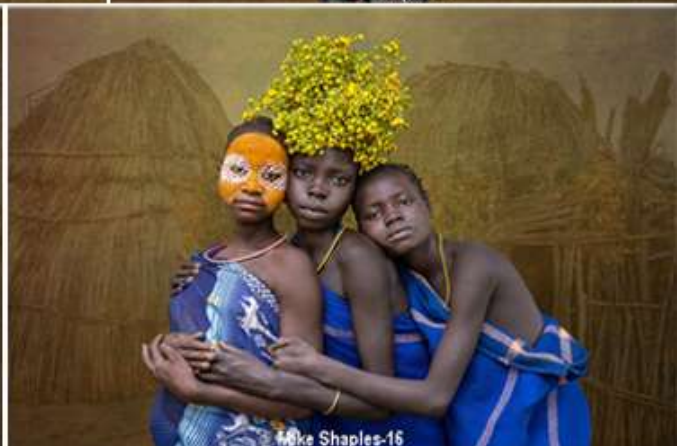
- Panels are assessed **live**, in person
- Panels consist of ten (LIPF), 15 (AIPF) and 20 (FIPF) mounted prints arranged as a single coherent set in two rows utilising a very clever portable expanding stand
- Assessments are conducted anonymously
- Outcomes are announced publicly on the assessment day



[CLICK HERE](#) for more detailed information and costs



Mike Sharples FIPF Hanging Plan





Having visited many traditional tribal villages in Ethiopia I have stylistically portrayed the villagers in the environment in which they live, both young and old members alike.

Their portraits showing their individual and tribal connections and distinctive characters, by their dress, body art, choice of headdress, face and body painting, tattoos / scarification, which have been fashioned throughout their lives.

I have chosen the color print medium to emphasize the charming characteristics of the Ethiopian people and their colorful unique and traditional clothing.



CLICK ON any image to view Mike's complete panel more comfortably on our e-news website.

With the suspension of RPS Distinctions can I suggest that an Irish Distinction would be a good way to continue your progression.

The Irish Photographic Federation Distinctions are internationally available and are run very efficiently, based on the unreconstructed RPS model.

And, of course, the Photographic Alliance of Great Britain offer their exciting Awards for Photographic Merit which are available to all members of affiliated clubs and provide a very different challenge. www.thepagb.org.uk.



Anita Kirkpatrick FIPF Hanging Plan

Trees in Spring These life size images are an artistic visual depiction of Spring, which silently and subtly emerges, almost unnoticed, before our eyes.

I invite the viewer to stop and see a botanical glimpse of twenty different trees, and when next outdoors to take a moment to stand still and notice the hidden beauty of our trees.

These trees are special to me, as they are all growing on my home farm. I have combined their botanical form with their individual beauty and vibrant green foliage and to let each tree tell its own story as it emerges in Spring.



Anita Kirkpatrick-05



Anita Kirkpatrick-01



Anita Kirkpatrick-17



Anita Kirkpatrick-12

e-news cannot do justice to Anita's wonderful images which are probably best viewed as a panel of prints.

However, they do stand alone, and the full range can be viewed more comfortably on our website.

Just **CLICK ON** any image.



My photographic style is a balance of realism and fantasy that transforms my photographs of the familiar into the surreal. I build my images through composites of animals, people, textures, and landscapes to create new, imaginative stories.

Each image begins by the gathering of details, but evolves into something layered and unexpected. While some images reflect narratives I wish to share, many are deliberately open-ended, to invite the viewer to use their imagination to create their own.

Wendy Stowell FIPF Hanging Plan

*
CLICK ON
 any image
 to view the
 whole entry
 larger on the
e-news
 website
 *

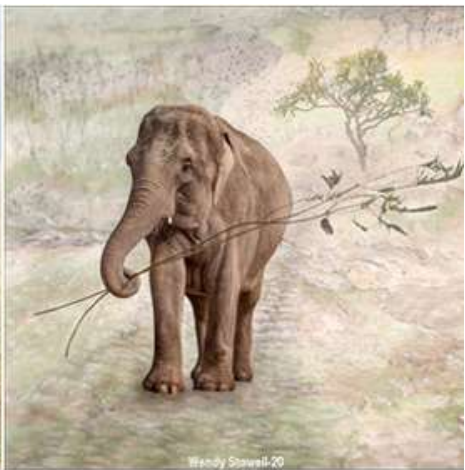




Wendy Stowell-3



Wendy Stowell-06



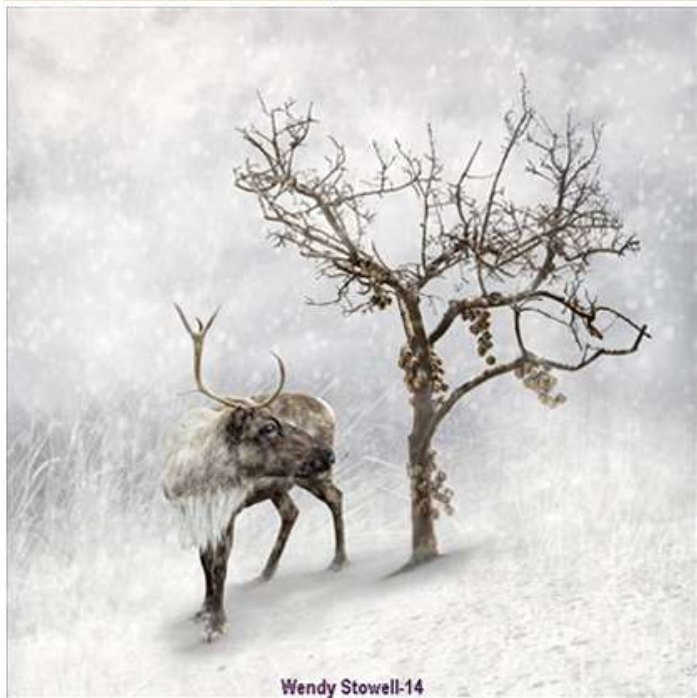
Wendy Stowell-20



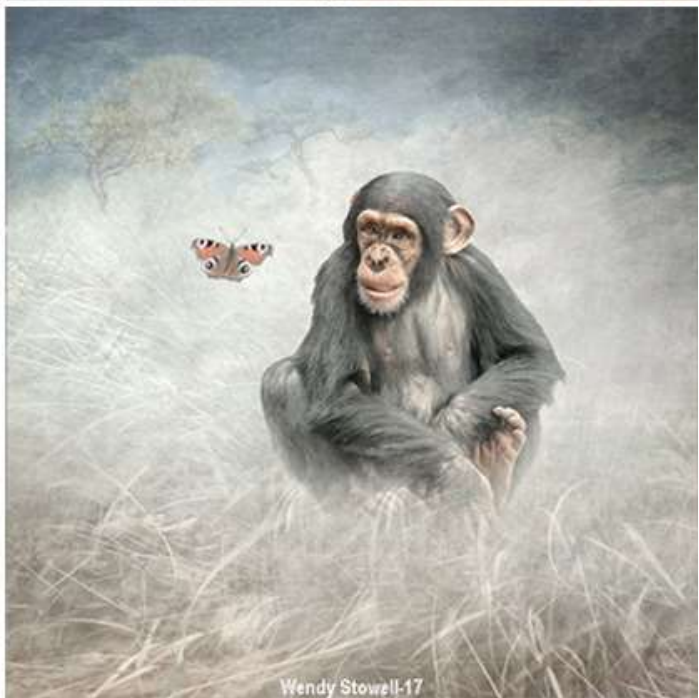
Wendy Stowell-10



Wendy Stowell-08



Wendy Stowell-14



Wendy Stowell-17

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Remember - Click on most of the photographs to browse them on the e-news website



On the evening of Wednesday 20 May, what may well be Clive Tanner's last exhibition was opened. Entitled "Images of Faith," the exhibition contains photographs taken by Clive over the last 25 years of cathedrals, parish churches, chapels and artefacts in those buildings.

The well attended opening was held in the architecturally splendid Crypt of the glorious Rochester Cathedral, the 2nd oldest in Britain.

Peter Young, Vice President of the PAGB welcomed the audience and Richard Speirs of the PAGB said a few words in appreciation of Clive's expertise and ability to find the best composition and light to illustrate these cherished sites of worship.

Clive expressed his thanks to those who supported his development as a photographer together with Epson and Fotospeed who generously supported the project and the staff of Rochester Cathedral who enabled the exhibition to take place. Sincere thanks went to Annie, Clive's wife, who has over many years tolerated their home being converted into a printing and framing workshop.

Don't miss this opportunity to examine at close quarters the work which has gained Clive many awards and admirers.



Rochester Cathedral is delighted to announce an upcoming exhibition in our Crypt. Photographer Clive Tanner will be exhibiting a number of his photographs of sacred spaces.

Images of Faith is a retrospective exhibition bringing together Clive Tanner's evocative photographs of sacred spaces. From soaring interiors to quiet devotional details, his monochrome and colour images capture the beauty, craftsmanship and atmosphere of places shaped by faith, history and light.

An enthusiastic club photographer, Clive has achieved the highest distinctions awarded by Royal Photographic Society and Photographic Alliance of Great Britain; his pictures are frequently accepted by international salons and exhibitions.

Images of Faith will run between 21st May and 30th June in the Rochester Cathedral Crypt and will be free of charge to visit.

CPA CAMERA CLUB

The Central Photographic Association (CPA) traces its origins back to 1906, when it existed as a camera club associated with the Central Presbyterian Association. Evidence of this early connection can be seen today in engravings on some of their Annual Exhibition trophies. During the early 1960s, the club formally adopted the name the Central Photographic Association (CPA), reflecting its evolving identity and growing independence. The CPA is the oldest camera club still in existence in Northern Ireland. Its history predates not only the founding of Northern Ireland itself, but also that of the Northern Ireland Photographic Association (NIPA), which was established in 1967. The Association's core aim has remained constant throughout its history. to promote photography and to support anyone with an interest in the medium, regardless of experience or ability.

Over the years, the CPA has met in many venues and after the First World War it settled in the War Memorial Building on Howard Street. During the early years of The Troubles in the late 1960s and early 1970s, members met informally in their own homes to share their photographic work and experiences. After several other moves, at the start of the 2002 season, the CPA moved to the Morton Community Centre.

The CPA is extremely fortunate to hold its Annual Exhibition at Belfast Central Library. This prestigious venue, located in the heart of the city, has displayed the Association's images for at least 40 years, possibly longer. Today, working closely with library staff, the Association has access to the main foyer of the library for several months each summer. In 2024, several CPA members were invited to photograph the Belfast Central Library itself, as part of its 135th anniversary celebrations.

Members continue to meet during the summer months for evening outings, capturing new images, and sharing skills and experience with newer members. The Association also organises an overseas photographic trip, usually once each year, lasting one or sometimes two weeks. Destinations over the years have included Prague, Lanzarote, Iceland (twice), Spain, Cambodia, Vietnam, Portugal, Kerry, Wicklow, and Skye. These trips have become a valued tradition with many members returning year after year.



120th Year Anniversary
1906-2026



A showcase of outstanding photographic images from members of the Central Photographic Association celebrating the clubs 120th anniversary.

In 2006, the Association marked its centenary with a special exhibition celebrating 100 years of photographic activity. Now, in 2026, we celebrate our 120th anniversary with the publication of a book, honouring both current and past members of the Central Photographic Association.

The book appropriately includes 120 images, with two images contributed by 60 members, past and present.

Many of these photographs are historical works created long before the advent of digital imaging. In cases where original prints were the only surviving records, these have been carefully reproduced by digitally photographing the prints themselves.

Sadly, some of the photographers represented are no longer with us, but their work lives on through these images. Where available, each contributor has also provided a short accompanying text to add personal context to their photographs.

[132 pages 25x25cm. £35 plus postage available to order HERE after 9 July.](#)

Vittorio Silvestri

President of the Central Photographic Association

Some images from the **CPA 120** book.

Frank Dunleavy



Vittorio Silvestri



John L Hill Scan from an original transparency, dated 1978

Brian Maguire



Norman Harbinson Digitally reproduced from an original print. 16x20inch print, entered in the 55th CPA Annual Exhibition 1981. The label on the back of the print still referred to the Central Photographers Association.





Michael Butterworth

This portrait of Nile Rodgers was taken by Michael during his performance at Blenheim Palace, marking the third time he has photographed the artist.

Printed on Gloss 271, the image delivers outstanding detail, vibrant colour, and impressive clarity.



Jeff Youngman

Captured during a wildlife photography session in Iwer, South Buckinghamshire, this beautiful portrait of a young vixen perfectly captures the fox's alert expression and natural character.

Printed on Etching Rag 310, the image showcases exceptional detail and tonal depth.



Rachel Green

This joyful beach image captures Rachel's daughter jumping on a remote Irish shoreline, full of movement and natural light.

Printed on Museum Heritage 310 and enhanced with diamond dust glitter, it reflects the sparkle and texture of the sand and sea beautifully.



Boyd Annison

Taken in Tamil Nadu during a cycling journey through rural India, this street portrait captures a Kurumba goatherd tending his animals at a roadside rest stop, reflecting a brief but meaningful encounter along the way.

Printed on Omega Rag, the image brings a natural, tactile quality to the scene.



Mark Robinson

Taken at a bike show near Stafford, this black and white portrait by Mark Robinson captures a group of motorcyclists as they walk toward the camera, full of character and contrast.

Printed on Titanium Lustre 280, it reveals a softer side to a scene that first appears intimidating.

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Although I was awarded the FIPF some years ago, for some reason I never received my badge. It came as a pleasant surprise when my name was called and I received my badge from the IPF President, Ita Hegarty.



[CLICK HERE](#) if you missed this special issue to celebrate the 400th issues of your e-news.

A great collection of images submitted by our readers.